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ABSTRACT

This paper describes a program for implementing a formal visual arts program into the elementary curriculum in an attempt to increase the academic performance of elementary students. Third-grade students in a self-contained classroom in a small, rural community in central Illinois were the subjects of the study. The problem of a lack of visual art skills brought on by insufficient art instruction and implementation were documented by teacher observation, student performance, and instruction by untrained teachers. When surveyed, the faculty reported a feeling of inadequacy when teaching the visual arts because of a lack of knowledge, time constraints, cost factors, and inadequate facilities. Two major categories of intervention were the design and implementation of a formal visual arts program for elementary students conducted by a certified art instructor and the training of high school students as mentors for elementary students. Post intervention data indicated an increase in visual art skills, a transfer of art skills into other curriculum areas, and an increase in appropriate social skills of high school mentors. However, a noticeable increase in academic skills did not appear to occur. Twelve appendices contain the research questions and responses. (EH)

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IMPROVING STUDENT VISUAL ART SKILLS THROUGH THE USE OF DIRECT INSTRUCTION AND STUDENT MENTORING

Jane Burke
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Michelle Marcukaitis

An Action Research Project Submitted to the Graduate Faculty of the

School of Education in Partial Fulfillment of the

Requirements for the Degree of Master of Arts in Teaching and Leadership

Saint Xavier University & IRI/Skylight

Field-Based Masters Program

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ABSTRACT

This report describes a program for implementing a formal visual arts program into the elementary curriculum in an attempt to increase the academic performance of elementary students. The targeted population consisted of third grade students in a self-contained classroom located in a small, rural community in central Illinois. The problem of a lack of visual art skills brought on by insufficient art instruction and implementation has been documented by teacher observation, student performance, and instruction by untrained teachers.

Analysis of probable cause data revealed a lack of qualified visual art teachers, failure to provide staff development in the visual arts, scheduling conflicts, a lack of commitment to the visual arts by the school administration, insufficient funds and facilities, and ignorance of the value of the visual arts to the overall academic performance of students. When surveyed, the faculty reported a feeling of inadequacy when teaching the visual arts because of a lack of knowledge, time constraints, cost factors, and inadequate facilities.

A review of solution strategies suggested by knowledgeable others, combined with an analysis of the problem setting, resulted in the selection of two major categories of intervention: the design and implementation of a formal visual arts program for elementary students conducted by a certified art instructor and the training of high school students as mentors for elementary students.

Post intervention data indicated an increase in visual art skills, a transfer of art skills into other curriculum areas, and an increase in appropriate social skills of high school mentors. However, a noticeable increase in academic skills did not appear to occur.

CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The students of the targeted third grade class exhibit a lack of visual art skills. Evidence for the existence of the problem includes no specialized art instructor, no specialized art program, lack of art training for elementary teachers, teacher observation, and student performance.

Immediate Problem Context

Unit School District #2 is a kindergarten through twelfth grade community unit district. The school district covers a 240 square mile area encompassing land in a five-county area. The student population of the district is 2,270. The district is comprised of four elementary centers (grades K-6), two junior high settings (grades 7-8), and one high school (grades 9-12).

One elementary center houses both K-6th grades and one of the two junior highs. In addition, this building also adjoins the high school facility via an overpass (Appendix A). These buildings are located in a small, rural village with a population of 1,400. This rural village is centrally located within the large district. The second elementary school within the district is located twelve miles from the high school complex. This attendance center consists of two buildings, one housing kindergarten through third grade, and the other fourth through eighth grade. This school lies in a rural area that is situated within four miles of a large urban

community. The two remaining schools are kindergarten through sixth grade attendance centers. They are both located in small communities approximately eight miles from the high school - elementary school complex. The students from these two schools attend the same junior high school for seventh and eighth grade.

School A, the high school, has a student population of 730, with an ethnic breakdown of 98.9%, White, 0.68%, Hispanic, and 0.41%, American Indian. Currently, 7.1% of the students come from low income families receiving public aid, are being supported in foster homes with public funds, or are eligible to receive free or reduced priced lunch. All students at the high school are English speaking. Thus, no students are eligible for bilingual education. The student mobility rate of 10.8% falls well below the state average of 18.8%. An advantage of the average classroom size, 15.1 students, is the student to teacher ratio. This low ratio allows teachers to provide more personalized instruction.

School B, the target elementary school, is a K-8 building that is connected to the high school. It has an enrollment of 503 students in which the ethnic background of the population is 100% White, non Hispanic. Students from low-income families make up 15.7% of this school's population. These students may live in foster homes, receive public aid, or may be eligible for free or reduced priced lunch. Bilingual education is not an issue at this facility because 100% of the population speaks English as their primary language. Chronic truancy at this school, 0.9%, is low in comparison to the state rate of 2.3%. The average class size of 21 students in School B is considerably larger than that of School A. This class size is comparable to that of School C, which has a similar make-up, is also a K-8 building, and lies within the same district. The mobility

rate at this attendance center, 6.4%, also falls well below the state average.

The control school, School C, has a student population of 712, in which 98.6% are White, 0.4% are Black, and 1% are Hispanic. Families qualifying for public aid make up 9.4% of the student population. As in the two previous schools, English is the primary language spoken by all students. Chronic truancy is nonexistent at School C. Students moving in and out of the district comprise 7.3% of the control school's environment. As in School B, the average class size of 21.3 students is comparable to the state average of 22.8 students.

The 141 members of the district's teaching staff are 100% White, non Hispanic. Female teachers comprise 72.4% of the teaching personnel, while 27.6% are male. The average teaching experience is 13.2 years. The percentage of teachers who are certified with a Bachelor's degree is 72.2%, while 27.8% hold a Master's degree or above. Pupil to teacher ratio is 16.6 to 1 at School A and 18.4 to 1 at Schools B and C. Throughout the district, the pupil to administrator ratio is 258.9 to 1.

There are two art teachers employed by this district of 2,270 students. Students in grades K-6 receive no structured art education by a certified art instructor. Students in grades seven and eight receive one semester of art education per year; each semester, one of those art sections is being taught by a teacher without any art training. Students in grades ten through twelve are allowed to take one art class per semester. Freshmen students may not enroll in an art class because there is no room for them in the existing program. Students must enroll in four hours of fine arts to fulfill requirements for graduation; foreign language is also included in this category.

The Surrounding Community

Located sixty miles southwest of Chicago, this community unit district covers a land mass of 240 square miles. Five counties are represented in this school district. The unit district is comprised of nine communities that feed into five attendance centers. Of the 2,270 students, 82 % are bused into their respective schools.

In the past, this district would have been classified as a rural district, but with the construction of many new subdivisions bordering a nearby large city, it has become considerably more urban in nature. Farm land has been transformed into single-family housing developments that have changed the structure, economic make up, and attitudes of the families that reside within the district. The diversified make up of this community is apparent in its wide range of occupations, incomes, and housing costs. Professionals comprise 53% of the work force, while 47% are blue-collar workers. The average family income is $45,465, while average housing costs range from $75,000 to $90,000. Interest and support of this educational system is strong throughout the district, with some areas showing more involvement than others.

In 1992, the community was faced with the difficult decision of whether or not to pass a tax referendum. If not passed, the district was confronted with the elimination of a substantial number of programs from the existing curriculum as well as extra-curricular activities. Many organizations including the PTA, Booster Clubs, the teachers' union, and student groups, worked diligently toward the passage of this referendum. Passage of this referendum did not guarantee the continuation of all the existing programs in their same format, however. Though many programs and activities have been continued, there have been reductions in the time allotted for

physical education and general music education for elementary students.

National Context of the Problem

The lack of promotion of the visual arts in the public schools has generated concern at the state and national levels. "Across the nation, the scope of visual art education has been reduced in various educational settings" (Stephen, 1996). According to Perrin (1992), in order to prepare a young person for college or work, the serious study of the arts is necessary.

A re-examination of the arts in the curriculum has recently been called for in both state and federal legislation. Across the nation, educators have been called upon to develop goals in arts education. These goals should reflect the need of students in their schools (Stephen, 1996). Loyacono (1992) believes that legislators and others interested in education reform will find that a comprehensive education in the arts can help students succeed and solve broader problems in education. In addition, a comprehensive art education program can help enhance the quality of children's education and help achieve excellence in a school system (National School Boards Association, 1992).

Studies have shown that learning art skills forces mental "stretching" useful to other areas of learning. When students realize that they can learn challenging but desirable art skills, there may be an improvement in their general attitude toward school and learning (Gardiner et al., 1996). "Learners in current educational settings must be provided with possibilities to view, analyze, and respond to the arts. Learners should have a means through which they may look, feel, and listen to art work. This realization would relate to curriculum and to real-life learning and afford the students greater opportunities for academic, social, and personal achievement"

(Stephen, 1996). As quoted by the National School Boards Association (1992), "it is generally accepted that 'a picture is worth a thousand words' learning-styles research has shown that the visual arts can spark disciplined inquiry in many students, especially those who do not respond well to language-only, lecture type instruction. Because the arts help schools move beyond words alone instruction and enhance an interdisciplinary approach to learning, comprehensive visual arts instruction can help teachers expand and even open new pathways to learning for many students."

"Visual arts is the soul of people and nations, it reflects sublime happiness and incomprehensible misery. It is a means by which we get to know ourselves, it is our path of life and death, a mirror of our existence" (Stephen, 1996).

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

To understand the depth of concern about the existing problem, a survey (Appendix B) was conducted. Teachers in grades kindergarten through sixth grade were asked to respond to questions about art education in the elementary curriculum. The responses to the survey indicated strong opinions regarding the teaching of art by the classroom teacher, the comfort level of those teachers, the benefit of the visual arts to the students' overall education, and the frequency in which formal art lessons are taught.

Comments written by the teachers surveyed were found to have many similarities (Appendix C). An underlying theme of concern about lack of skills and training for the teachers was evident. "I love art, but I don't feel qualified. My students aren't getting the best instruction," said one teacher. Another commented, "I don't feel competent with art. I'm terrible." Finally, another teacher responded in the survey with, "I do art. It is a stretch to call it teaching the visual arts."

In addition to the feeling of not being qualified, teachers also shared their concern about the lack of materials available to them. "Many teachers don't have art supplies or a sink in their room," wrote one teacher. Along the same lines, another comment was, "I would love to have

more materials! I would do art more frequently if I had the stuff I need."

The third concern of teachers was that of a lack of time for preparing plans for a formal art lesson. The preparation for such a lesson, according to some, was just too much of a hassle. "I know there are fine art objectives in our district, but I don't have time to prepare for or cover those objectives," wrote one teacher.

Table 1

Survey of Teachers on Art in the Elementary Curriculum School Year 1997

Art is important to a child's overall education	Very Important 48%	Important 52%	Not Important 0%	
Students would benefit from a qualified art instructor	Strongly Agree 72%	Agree 28%	Disagree 0%	Strongly Disagree 0%
I am confident/comfortable teaching visual arts	Love It 4%	Like It 60%	Leave It 36%	
I allow my students the freedom to create art with various materials	Often 23%	Occasionally 62%	Seldom 15%	Never 0%

Of the 55 kindergarten through sixth grade teachers asked to respond to the survey, 47 participated. One hundred percent of the respondents agreed that art was important to the overall education of their students. When asked if students would benefit from art instruction by a qualified art teacher, the entire population agreed that it would be very beneficial to their students. According to the survey, the majority of the students are not being given the opportunity to create art with various materials.

Students in the third grade were also given a survey (Appendix D) to help shed more light on the art issue. Five of the seventeen students surveyed felt they were best at coloring when asked what they excelled at in art. The students felt having someone show them how to draw would be beneficial to them. Feelings about their own drawing abilities ranged from, "I stink!", to "ok", to "good". The majority of students felt it was more fun to create their own art work, but felt they were more often asked to do "copycat" art from patterns in which everyone's art work looked the same. When asked how they felt about all the art work looking the same, the majority responded that they did not care for it. "I don't like it," commented one student. Another added more strongly, "I hate it." The students expressed a great interest in pursuing other art activities such as print making, sculpting, pottery making, and painting.

Observations and evaluations of student performance in the visual arts by junior high and high school art instructors show that art skills are underdeveloped or lacking. Students' drawing and painting skills are weak because they are not given instructions in drawing and painting techniques. They lack exposure to various mediums and are not instructed in simple perspective practices. Students do not understand basic color theory, nor do they understand how to organize

the art elements. Exposure to many art activities and mediums is critical to a child's art development because it tends to serve the child's physical development. An art program can aid in the child's coordination, motor abilities, and spatial judgments.

Students entering the junior high art class for the first time must be taught the concepts of the elements of art (line, shape, form, color, value, texture, and space) and the principles of art (balance, rhythm, movement, unity, pattern, contrast, and emphasis). The students should have been exposed to these skills in the lower grades. The junior high teacher must take precious time to introduce, rather than to build on, an art foundation that should have been constructed at an earlier stage in the child's schooling.

The art work of students, which is often displayed in the hallways and in each individual classroom, is often "copy" art, mass-produced art frequently made from a pattern so that all projects are similar. Also, many seasonal art projects that are crafty in nature are used by teachers to fulfill the requirements of art in the curriculum.

Very little original art is being produced by students, neither two-dimensional nor three-dimensional. They are not being offered the opportunity to think and create artistically.

Many classroom teachers try to provide an adequate art education for their students, but many teachers do not feel confident enough about their own art ability to pass it on to their students. Their concerns about materials, time, and cost outweigh their desire to present an art experience that will provide a well-rounded art curriculum which should include drawing, painting, print making, sculpture, crafts, and art history. Therefore, students are missing out on an important part of their overall education during the first seven years of their school experience.

Every child has his own unique strengths. The child who is denied an art intelligence is being deprived of an education that is vital to his success in the classroom.

Probable Cause

The researchers found various probable causes for the existence of this problem. Factors that contribute to this problem include administrative support and funding, community awareness, and staff conflict in scheduling and training. Research done on the issue of visual arts curriculum in the elementary schools often indicates that school districts do not understand the importance of a comprehensive arts program for five to thirteen year olds. The district in which this study is being conducted does not seem to place a high emphasis on a comprehensive visual arts program.

In interviews (Appendix E) with the curriculum director and one of the elementary school principals, a common belief was found to be held by both. Each felt that the visual arts were an important part of a well-rounded, balanced education. Both spoke of the multiple intelligence theory and the importance of giving all learners a chance to learn about their own skills and talents. They suggested the possibility of tying other curricula area together. The principal also stressed that the priority for schools is and must remain the basics.

The district superintendent seemed to feel that the arts are important simply because they are included as a part of the district's curriculum. He was unsure if the visual arts should be deemed more important than the district currently treats them. He is aware of the large numbers of high school students that enroll in and express an interest in the visual arts classes. The superintendent also spoke of the need to delete something if a new addition to the curricula was made since elementary teachers already feel burdened by the time constraints they are under to

meet their goals and objectives.

All three administrative members spoke to the inequality of the fine arts programs within the district. The words *history* and *tradition* seemed to be the answer for all three. This district has long had a tradition of success in the musical areas as represented by marching band and show choirs. As one administrator said, "Success breeds success." The superintendent feels that community expectations and desires also play a big part in this matter.

A lack of awareness about research on the possible effects of a formal visual arts program among the administration is also a possible cause for the problem in this district. The superintendent stated, "I am aware of opinion, but I am not aware of an abundance of statistical research relating to the importance of a formal visual arts program in the elementary school." He would also ask in what way would this be important.

While the administration in the district considers the arts to be important, there has not been any indication that there will be help for teachers that feel unqualified to teach the visual arts. Appropriating monies necessary to implement a comprehensive visual arts program is not feasible at this time. In order to best serve the elementary students in the district, three additional visual arts teachers would be needed. Along with this addition to the staff, rooms and supplies would be another expense. Even if an art teacher traveled from classroom to classroom, the cost of supplies would be considerable. At this time, the district does not place a high priority on this aspect of the curriculum. It appears to be an area that they feel can be adequately handled by the classroom teachers.

A strong music tradition throughout the years may be another possible cause for this district's rather large discrepancy in their hiring practices in the various areas of the fine arts, according to the curriculum director. The district currently employs fourteen teachers for the various music programs offered within the schools. In contrast, only two visual arts instructors are employed for the same population. Eight of the music personnel are full time employees, while six music support staff are part-time. Much success has been achieved by the various musical groups including several state championships by the marching band. This success generates considerable community support. Any downsizing of the faculty in the music areas would cause great concern among the community members.

Lack of knowledge among community members, including, parents, as to the benefits and importance of the visual arts should also be considered a cause for the existing problem. Most parents believe art to be an extra that should be worked into the schedule if possible. They appear to be very comfortable with their children bringing home crafty type art projects month after month. The connection between skills learned in visual arts class and learning in other curricula areas would be unknown to most parents as well as to many teachers.

When comparing the number of teachers employed to teach art with the number of teachers on the staff in other fine art areas, the discrepancies are obvious. The district currently employs two full time art instructors for a student population of 2,270. There is one art instructor at the high school, teaching full time, and one teacher at the junior high school level. The junior high school teacher divides her teaching obligations between two different schools on an alternating semester basis. The junior high students receive art instruction for one half of the

school year only. There are no certified art personnel in grades kindergarten through sixth grade. The self-contained kindergarten through sixth grade teachers are responsible for the art education of their students.

The lack of qualified art teachers has a direct effect on the quality of the visual arts curriculum that is being taught to the students. At the junior high level (school B), seven out of eight periods of art are being taught by a trained art professional, but the eighth class is being taught by a teacher who has no art background. This teacher was chosen for the position because his schedule happened to be complementary to a void in the schedule for art. The art teacher must prepare all of the lessons, tutor the teacher, and often give up planning time to go into this art class to guide the untrained teacher through the lesson. The students in this art class are not being given the same art experience that a qualified teacher with art expertise could offer them. When interviewing the students, especially those with an enthusiasm for learning about art, their feelings about placement in the class of the untrained teacher are quite clear. They feel that they are being deprived of an art education that challenges them to reach their full potential with the expert advice of an experienced art instructor. For the past nine years this has been a practice at this facility. The students placed in this situation often feel cheated.

Because no formal art instruction is provided in grades kindergarten through sixth grade, the regular classroom teacher must teach his or her own art lessons. The majority of these teachers have had no formal art training. These classroom teachers have been given an art packet (Appendix F) containing activities geared to each grade level. These lessons can be presented to introduce the elements and principles of art to their students and to acquaint their students with

various media and methods of making art. This is to be used as a guide for instruction, but few teachers implement these suggestions. No inservice training has been provided for the teachers so that they can be shown how to utilize the activities in the packet along with activities of their own to make their students' art skills flourish. Rather, art instruction consists of cutting, pasting, working with patterns, and the creation of craft products. When cut and paste activities are used, the art fundamentals are usually left out.

Many of the teachers do not feel comfortable being placed in the "art teacher" position. They have spent two to four years or more studying in their specialized field with an emphasis in another academic area. Unfortunately, in most cases, that area is not art. Even though the grade level teachers have been given a list of possible activities to use in their classrooms, many teachers do not feel qualified, without training, to present these lessons. The teachers feel inadequate about their own skills. Thus, they do not feel comfortable attempting to teach these same skills to others. Their lack of knowledge in the area of art and their own discomfort because of their lack of skills in art is detrimental to the art education of students who are not given extensive exposure to art experiences that could enhance their understanding in many other academic areas of the curriculum. When the day becomes hectic and the class has fallen behind in any of the other curriculum areas, the art lesson for the day or week is often put off. Many times it is never worked back into the schedule. Teachers are frustrated at the number of objectives and outcomes that must be covered, and much too often the art objectives and outcomes are those most conveniently left out or eliminated completely. When a teacher does not realize the importance of art in the curriculum, when the administration does not demand that the visual arts be an integral

part of each student's learning experience, and when time constraints tend to eliminate art lessons from the hectic daily schedule, students who are strong in the visual/spatial intelligence are being sacrificed

Many classroom teachers provide an adequate art education for their students, following the guidelines they have been given, combined with their own innovative ideas; however, art education is inconsistent across the district as far as grade level and school buildings are concerned. If teachers are not made accountable for teaching art, given adequate training so that they are confident about teaching art to their students, and believe that art is important to the overall education of their students, then the artist in every child will continue to be stifled.

Providing additional art staff would ensure that students would be given the opportunity to participate in visual arts experiences that the uncomfortable or unskilled teacher is unable to offer. If the district's goal is to increase student learning, then students should be given the best possible instruction in art by teachers who are trained to do so.

As with most school districts across the nation, this district is also facing deficits in its budget. It would be difficult, if not impossible, to find the funds needed to add a minimum of three qualified art teachers to the staff. Even without the added cost of extra staff, each elementary teacher is only allotted a maximum of ninety dollars per school year to order supplies for his or her classroom. This allotment covers teaching materials, books, hands on manipulative, and supplies that the teacher would need for the upcoming school year. With such a small budget, art supplies are often neglected. Most teachers spend their own money in order that their students have special materials to use. Students are already asked to provide their own markers, colored

pencils, watercolor paints, and glue. If during the school year the teacher does decide to do a special art project, the money to purchase materials comes out of his own pocket. While many different projects are constructed with the student supplied materials, the students are not exposed to the wide variety of media that can be used to make art, nor the equipment that is needed to experience methods of constructing art. Materials such as chalk pastel, clay, glaze, paints, and art books would be quite expensive for the individual teacher to sufficiently supply his classroom. The district needs to provide the teachers with extra funds so that the students can experience a wide range of art encounters.

Another problem is the lack of space and facilities to hold art classes. The schools in the district are currently at capacity, and no rooms are available for conversion to an art room. In fact, some teachers have to share classrooms because of the lack of space. In the event that art teachers would be hired for the elementary classes, the art teachers would have to go into the classroom teachers' rooms using art on a cart. Also, not all classrooms are equipped to accommodate the "messes" that art may sometimes create. Many of the classrooms do not have sinks, and others have sinks that cannot be used. Cleanup for many art activities would be, to some, considerably more trouble than what it is worth, so cutting, pasting, and drawing seem to be the easier way to get "art" in for the week.

Probable Cause Literature

The literature suggests several underlying causes for the lack of visual arts skills among the elementary children. According to Carey (1995), visual arts specialists only provide instruction in 43% of the public schools that offer a visual arts program. Much debate has been

held over who should be doing the teaching of the visual arts, says the National Endowment for the Arts (1988), "a teacher who does not know how to play a musical instrument, read music, write a poem, draw the human figure in action, dance, or act cannot possibly teach children anything substantive about these arts." The School Board Member's Guide to Enhancing Student Achievement Though Art Education (1992) suggests that "the value of art education to school children is vastly underrated." It goes on to say that a large number of people, often including many members of school boards, hold the belief that art should be relegated to the margins of the curriculum. Parents, also, tend to feel that arts are a nice thing for children to do. Perrin (1992) states, "Parents feel, however, that what prepares their children for the real world of college and the work place is the study of traditional liberal arts disciplines such as math or science."

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

How important is art education really? According to Ramon C. Cortines (1994), executive director of Pew Network for Standards-Based Reform, Stanford University, "Arts education is integral to school reform. It is neither trivial nor some expendable extra activity. It must be fundamental, not accidental. It is not something to drop in favor of "more basics." It is something to include as "very basic." Arts education is not only crucial to quality learning and teaching, but can change education in many different learning domains."

Today, the arts remain at the lower end of the curriculum. In "Assumptions About Schooling" (Discipline Based Art Education, 1990), the main reason art is at the "edges of standard education practice" is because it is not seen as a factor to learning. It has been repeated that we need to have certain qualities to live full lives. These qualities include chances to experience, appreciate, create, and reflect upon art. From a survey conducted by Riley, Secretary of Education, as cited by Carey (1995), "not only do the arts enrich children's lives, there's a lot of evidence that arts education can help children academically." In an evaluation of research by Kent Seidel (1996), compelling evidence is given for the absolute need to include the arts in the education of all children so they may be prepared to meet the challenges of life and work in our

global society. The challenges of today, and certainly for those of tomorrow require the abilities, skills, habits, and knowledge that an education in the arts is uniquely able to provide. From this research, Seidel found that, "the arts are fun for kids and help keep kids in school and working to learn. They not only require self-discipline, creativity, and confidence to succeed, but these and other important habits stay with students and help them succeed in other areas of school, life and work. They represent many ways of experiencing and understanding the world and help develop the many types of intelligences that all people possess and use all the time. They remove boundaries and allow students to explore aspects of life around them in new ways, and also connect the arts with other disciplines like math, reading, and writing. In short, the arts are as much a part of a child's development and success as they are a part of a successful and enlightened society." Nancy Carey, author of "Arts Education in Public Elementary and Secondary Schools" (1995), also points out that the "purpose of arts education is to give a sense of civilization" and to provide cultural literacy to all students. Learning about the visual arts helps students learn history and culture about themselves as well as those around them.

Carey reveals, "the arts can reach students who traditionally have had difficulty in standard academic environments and can improve the general learning environment for all students." This is also restated in "Pumpkins in October" (1992). "A complete education to help prepare students to succeed in the 21st century will include a comprehensive visual arts program." Many of the strengths students gain in art carry over into other subject areas. For example, visual arts help develop concentration skills and encourage students to think critically. Research on learning styles has shown that students who do not respond well to language only, lecture type instruction,

gain a disciplined quality through visual arts instruction.

The National Standards for Arts Education (1994), emphasize that "an art education is not a hit-or-miss effort, but a sequenced and comprehensive enterprise of learning across four art disciplines . . . " Not only should students be learning art in art class, but also across the curriculum. Currently only 39% of the schools across the nation require art for graduation, while 22% allow credit in the arts as an option for fulfilling graduation requirements.

There is much support for the continuation and strengthening of a formal visual arts program throughout our nation. Tom Anderson (1996), maintains that we are currently involved in the largest social transformation ever. Thus, art education as we know it, which was designed for an industrial workforce, will need to be re-examined and redesigned.

Art education is now being recognized as a great contributor to the education of the future. Art educators must listen, then, to their supporters from outside the education field. They must understand the hopes for the benefits of art education, but at the same time, help others understand the realities of what worthwhile art programs can and cannot deliver. Educators must understand and weigh the impact that recent research in cognition for arts education will have.

According to Wenner (1991), the draw of the public to the arts, both classical and popular, exceeds that of professional sports in both attendance and financial support. Unfortunately, arts education has not kept pace with this growing interest. It appears as if there have been walls built up between the arts community and schools. Likewise, walls have seemed to appear between the arts and school administrations as well as between art areas themselves.

The National Conference of State Legislators publication states that in 1984, twenty-two states had passed legislation that included arts education in the definition of basic education. Yet, the states did not provide additional funding for arts education.

The reasons for schools not doing more for arts education are varied and plentiful: a renewed emphasis on special education and inclusion, vocational education, re-emphasis on back to basics education, and ultimately, the lack of funding. As a result of cutting into the funding, two major changes have been seen in many school districts: 1) the elimination of a district wide supervisor, and 2) district wide meetings or inservice for teachers have been reduced or eliminated. These changes have resulted in a disjointed art program in which a lack of sequential art skills has developed from one area to another. Wenner stresses that in order to have a successful art program, having the superintendent on the arts side is not enough. Outside groups must be influenced to help as well.

The most notable way that parents support their children's artistic efforts is through attendance at school arts events. Volunteering in various art activities is the least likely avenue for parents to provide support for arts education programs. According to an article in "PTA Today" (1992), parents can make a difference by encouraging their children's participation in art at home, by supporting art programs in their community, and by helping to decide how art will be taught in school. Parents can become influential spokespersons for improving school art programs. The most important thing that parents and all of us can do is to encourage education leaders and elected officials to support the inclusion of art education in the basic curriculum.

There are varying opinions as to whom should teach art at the elementary level. Although a full-time art specialist can provide the most expertise, some school districts employ an art coordinator to provide curriculum guidelines in art. School administrators often believe that the classroom teacher, given inservice training, can provide adequate instruction in the area of the visual arts; others feel that a team-teaching approach to art with the art teacher instructing and the classroom teacher assisting is a suitable way of providing an art education for young students.

In a 1995 study conducted by Nancy Carey for the National Center for Education Statistics, it was found that visual arts is being offered in 85% of public schools. Visual arts specialists only provided instruction in only 43% of these schools, while both specialists and classroom teachers did so in 29% of the schools. In 28% of these schools, visual arts was being taught by classroom teachers only.

In schools where art is still taught, it is not generally treated as a serious subject of study nor as part of the core curriculum. A report by the Getty Center for Education in the Arts (1997) states, "It is not unusual to find art treated only as an enrichment activity, a reward for good behavior at the end of a week or a "relief" activity from other subjects. It is not unusual to find an emphasis on making things for their own sake, rather than on learning how creative art activities contribute to the understanding of art. And it is not unusual to find teachers attempting to teach art without written curricula or textbooks to assist their teaching and help assess their students' progress."

Traditionally, art in many schools has been treated primarily as an enrichment activity, rather than as a substantive body of knowledge that requires study and merits the status of other

subjects included in the curriculum. John Goodlad (1975) states, "I believe that art in the curriculum is at least as important as mathematics, and that art holds the potentiality for being a satisfying pursuit for a large number of the people inhabiting tomorrow's world."

In a government press release by the National Center for Education Statistics (1995), concerning a survey on art education in public schools, it was found that large urban and suburban schools were more likely to have specialized arts staff than small rural schools. This study also discovered that half or less of all public schools or districts had offered their teachers professional development experiences in the arts during the year prior to the study. Another finding was that students spend more time in arts classes where classroom teachers are complemented by specialists who are also providing instruction.

"Specialist who are at the school full time can provide both students and teachers with more access to instruction and expertise than those who are there on a part-time basis. Therefore, the presence of at least one full time specialist can be used as a measure of access to expertise" (Carey, 1995). "By the simple expedient of a resident art teacher in every school, we might well enhance significantly the quality of the living and the character of our culture" states John Goodlad, Director of Research and Development of Education Research (1975). "Unfortunately, art teachers in the elementary schools are an endangered species" (Berk, as cited by Thomas, 1992).

According to the National Endowment for the Arts (1988), there has been disagreement about who should teach the arts in elementary schools, specialists or classroom teachers. Those who argue for art specialists contend that "a teacher who does not know how to play a musical

instrument, read music, write a poem, draw the human figure in action, dance, or act cannot possibly teach children anything substantive about these arts." Those who favor classroom teachers providing instruction in the arts argue that these teachers are no less prepared to teach the arts than they are to teach other academic subjects, such as science or history. The findings from this survey suggest that school administrators may be more inclined to take the view that classroom teachers are prepared to teach visual arts, but teachers must be able to play a musical instrument or read music before they can adequately teach music (Carey, 1995).

Studies have shown that school districts that provide art coordinators or curriculum specialists reflect their commitment to providing administrative support for promoting achievement in the arts. Also, providing inservice training in the arts was used to indicate the extent to which teachers have access to opportunities for professional development in the arts. Providing this service greatly increases the opportunities and total amount of time that students spend receiving arts education. At one time, most school districts employed coordinators for visual arts and music. Many continue to provide art supervision in a variety of ways, but because of differing philosophical view points, financial situations, and political needs employing coordinators is no longer the norm. The elementary teacher is often the one responsible for the art education of the students.

The teaching of art by the classroom teacher need not be inferior, but the administration must be willing to provide these teachers with support and guidance if there is to be an effective art program at work. The teachers must be given professional staff development training so that they can be prepared to conscientiously and effectively teach art. They must know what the

curriculum guidelines are and what they must do to meet the goals of the district. The classroom teachers must be taught how to allocate time so that art time is consistently built into their schedule each week; and they must also be provided with adequate funding that would allow for materials needed for creating art.

For many art education proponents, the saddest day came in 1990 when President Bush and the nation's governors released their six National Education Goals. The arts were left out completely, states an article by John B. Thomas (1992). "We were up in arms," exclaims Pam Paulson, director of resource programs at the Minnesota Center for Arts Education. "It mobilized those of us who believe that a good education includes the arts." The backlash from the arts community led to the release, in March of 1992, of the governments America 2000 Arts Partnership program, a supplement to the original America 2000 "education strategy" (which makes no mention of the arts). The arts are slowly regaining favor in other ways. In 1996 the National Assessment of Education Progress once again included the visual arts and music. They had not been a part of it since 1977.

Regardless, the signs of recovery in the arts are slow, and cutbacks continue. "The results of schools' cutbacks in the arts are devastating," says Harvard's Gardner (Thomas,1992). "Wonderful programs built up over years, or even generations, have been decimated. Not to provide for an effective program in arts education in the schools is to teach children we do not care about the arts and that it is unimportant that they learn to read them." If these are not the messages we wish to convey, then programs must be provided, time must be available, and teachers must acquire the skills to teach the arts in substantive and meaningful ways. Without a

program, adequate time, and skilled teaching, our aspirations in this area, as in any other, are no more than empty hopes. "It is difficult for those who don't understand the creative process to appreciate the effort and the physical results of creative acts, much less understand the spiritual satisfaction gained through the process. Because of this, it is most difficult for them to realize the value and purpose of art as a serious program in our schools" (Gates, 1984).

"Why art education? Because without it the vast majority of our children will be denied access to the arts and the opportunities to develop mental skills that work in the arts makes possible. We can choose to restrict our program and deny our children their cultural legacy or we can give them the opportunity to participate in the artistic wealth our culture possesses. What kind of children and what kind of culture do we wish?" (Elliot Eisner, Educating Artistic Vision, 1997).

Project Objectives and Processes

As a result of specialized instruction in the visual arts, during the period of September 1997 to December 1997, the students of the targeted third grade class will exhibit an increase in their understanding of the elements and principles of the visual arts, as measured by pre and post drawings, journal entries, rubrics, pre and posttests, portfolio collections, and teacher observations.

As a result of specialized instruction in the visual arts, during the period of September 1997 to December 1997, the students of the targeted third grade class will increase academic achievement, as measured by pre and posttests, teacher observations, and journal entries.

As a result of specialized instruction in the visual arts, during the period of September 1997 to December 1997, the students of the targeted third grade class will transfer their skills and attitudes developed through their visual art knowledge into life long learning skills.

As a result of mentor and peer teaching of the visual arts, during the period of September 1997 to December 1997, the targeted students of the selected high school drawing and painting class and the selected special education class will demonstrate a growth in appropriate social skills as measured by teacher observations, rubrics, and journal writing.

In order to accomplish the terminal objectives, the following processes are necessary:

1. A survey will be developed and administered to self-contained classroom teachers of kindergarten through sixth grade to find out teacher ideas and opinions.
2. A survey will be developed and administered to students of the targeted third grade class to find out student ideas and opinions.
3. A pre and posttest (Gates-MacGinitie) will be administered to measure growth by the targeted third grade class in all academics.
4. Pre and post drawings will be rendered by students of the targeted third grade class to demonstrate their knowledge of the elements and principles of art.
5. Journal entries will communicate to the teacher both student opinions and the level of student engagement by both third grade students and high school students.
6. Rubrics will be developed to assess the growth of the targeted third grade class's artistic growth.
7. A rubric will be developed to assess the growth of the targeted high school class's social skills.
8. Teacher observations will be recorded as anecdotal notes and checklists.
9. A portfolio collection will be gathered to illustrate the artistic growth of the targeted third grade class.

10. A video will be produced that will show appropriate social interaction between the targeted classes.

11. Interviews will be held with the district's administrators.

A plan of action was developed to give organization and definition to the research project. This week by week plan enabled the researchers to create lesson plans in a sequential order. Lesson plans for each week are included in Appendix G and H.

Project Action Plan

I. Week one

- A. Develop information letter for parents (Appendix J)
- B. Develop student survey
- C. Develop rubrics
  1. Third grade
  2. High school
- D. Obtain pre and posttest (Gates-MacGinitie)
- E. Develop journal stems
- F. Plan lessons
- G. Review teacher surveys (given Spring, 1997)

II. Week two

- A. Send informational letter home
- B. Administer pretest (Gates-MacGinitie)
- C. Design portfolio covers

III. Week three Lesson 1 (Introduction)

- A. Introduce third graders to high school mentors
- B. Photo first encounter of students with mentors
- C. Complete pre-drawing for line

IV. Week four Lesson 2 (Musical Lines)

- A. Introduce line to high school students
- B. Introduce line to third graders
- C. Complete line activity

D. Write in journal and create cover for journal
E. Complete rubric for line
F. Compare pre and post drawings
G. Place artifacts in portfolio
H. Video/Photo students interacting
I. Record teacher observations
J. Complete pre-drawing for shape

IV. Week five Lesson 3 (Butterfly Washes)

A. Review line
B. Introduce shape to high school students
C. Introduce shape to third graders
D. Complete shape activity
E. Complete rubric for shape
F. Compare pre and post drawings
G. Place artifacts in portfolio
H. Write in journal
I. Record teacher observations
J. Video/Photo students interacting
K. Complete pre-drawing for form

VI. Week six, seven Lesson 4 (Clown Pastels)

A. Review shape
B. Introduce form to high school students
C. Introduce form to third graders
D. Complete form activity
E. Complete rubric for form
F. Compare pre and post drawings
G. Place artifacts in portfolio
H. Write in journal
I. Record teacher observations
J. Video/Photo students
K. Complete pre-drawing for line

VI. Week eight, nine Lesson 5 (Bumps, Waves, Curls)

A. Review form
B. Introduce creative line drawing to high school students
C. Introduce creative line drawing to third grade students
D. Complete drawing activity
E. Complete rubric for drawing activity

F. Compare pre and post drawings
G. Place artifacts in portfolio
H. Write in journals
I. Record observations
J. Video/Photo students
K. Complete pre-drawing for color

VII. Week ten, eleven Lesson 6 (Color Collage)

A. Review line
B. Introduce color to high school students
C. Introduce color to third grade students
D. Complete color activity
E. Complete rubric for color
F. Compare pre and post drawings
G. Place artifacts in portfolio
H. Write in journals
I. Record observations
J. Video/Photo students interacting
K. Complete pre-drawing for value
L. Interview principal, curriculum director, and superintendent

VIII. Week twelve Lesson 7 (3-D Drawing)

A. Review color
B. Introduce value to high school students
C. Introduce value to third grade students
D. Complete value activity
E. Complete rubric for value
F. Compare pre and post drawings
G. Place artifacts in portfolio
H. Write in journal
I. Record observations
J. Video/Photo students interacting
K. Complete pre-work for texture

IX. Week thirteen, fourteen Lesson 8 (Pinch Pots)

A. Review value
B. Introduce texture to high school students
C. Introduce texture to third grade students
D. Complete texture activity
E. Complete rubric for texture

F. Compare pre and post work
G. Place artifacts in portfolio
H. Write in journal
I. Record observations
J. Video/Photo students interacting
K. Complete pre-work for space

X. Week fifteen Lesson 9 (2 pt. Perspective Drawing)

A. Review texture
B. Introduce space to high school students
C. Introduce space to third grade students
D. Complete space activity
E. Complete rubric
F. Compare pre and post work
G. Place artifacts in portfolios
H. Write in journal
I. Record observations
J. Video/Photo students interacting

XI. Week sixteen Lesson 10 (Celebration)

A. Sharing
B. Party
C. Complete evaluation

XI. Week seventeen

A. Discuss learned elements found in paintings
B. Write in journal
C. Choose work from portfolio for art show
D. Plan and hold art show
E. Administer posttest (Gates-MacGinitie)

XII. Follow up weeks

A. Compile date
B. Interpret data
C. Share results with administration

Methods of Assessment

In order to assess the effects of the intervention, surveys were constructed to evaluate the ideas and opinions of both teachers and students concerning the visual arts. In addition a pre and posttest, Gates-MacGinitie, will be administered to measure the academic growth by the targeted third grade students. Portfolios containing both pre and post drawings will be kept. Both the third grade and high school students will reflect on their interactions via journal entries during the research time frame. Scoring rubrics will also be developed to assess artistic growth and social skills. Teacher observations will be recorded and interviews will be conducted with the district's administration. Finally a video will be produced and photographs will be taken showing interaction between mentors and students.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objective of this project was to increase the visual art skills of the third grade students. The implementation of direct instruction by a qualified art instructor and a mentoring program were the interventions designed to improve the visual art knowledge of these students.

Direct instruction in the elements and principles of art were the building blocks of this art program. Students were presented lessons on the elements of art which included line, shape, form, color, value, texture, and space (Appendix G and H) by the high school art instructor. Along with learning the elements of art, students were also introduced to balance, unity, pattern, placement, movement, and rhythm, the principles of art. Students received direct instruction in the high school art room once a week for fifty minutes. This instruction took place from September 11, 1997 through December 18, 1997. A multitude of art project using various media were created by the third grade artists. Students began each week by rendering an artifact without direct instruction. After receiving direct instruction on a specific element of art, students were asked to create an art work utilizing their newly learned skills. Upon returning to their own classroom, the third graders were asked to reflect upon their learning through journal writing. In addition to this, students created post instruction projects within their own classroom using the

skill of the week under the direction of the classroom teacher.

A mentoring program was designed which involved a high school painting and drawing class, a high school special needs class, and the targeted third grade class. Taking into consideration personalities and abilities, the researchers paired the high school art students with their third grade partners. These high school mentors worked closely in guiding their young charges in the implementation of each new skill and media. An additional group of mentors were utilized to aid in this project. A high school special needs class provided leadership to the elementary students while creating the post instruction projects.

Presentation of Analysis of Results

During the literature review phase of this action research project, the researchers became aware of various studies which concluded that exposure and training in the arts increased academic performance and achievement throughout the curriculum. To collect data on the validity of these conclusions the researchers chose the Gates-MacGinite Reading Tests to measure the academic growth of the third grade students. Pretests were given in September to both the targeted third grade class and the control class. Posttests were administered in January at the conclusion of the intervention.

The graphs show the growth in vocabulary and reading comprehension by both third grade classes. Growth in these areas is illustrated in six months increments. As indicated by the following graphs, growth achieved by both classes was comparable.

Figure 1. Vocabulary Bar Graph

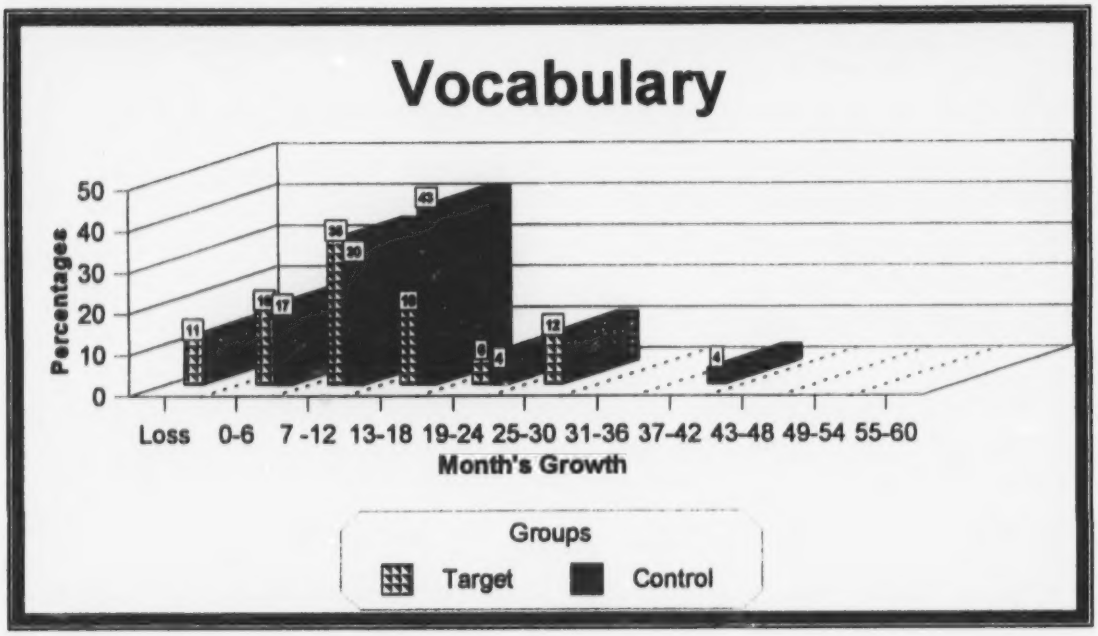
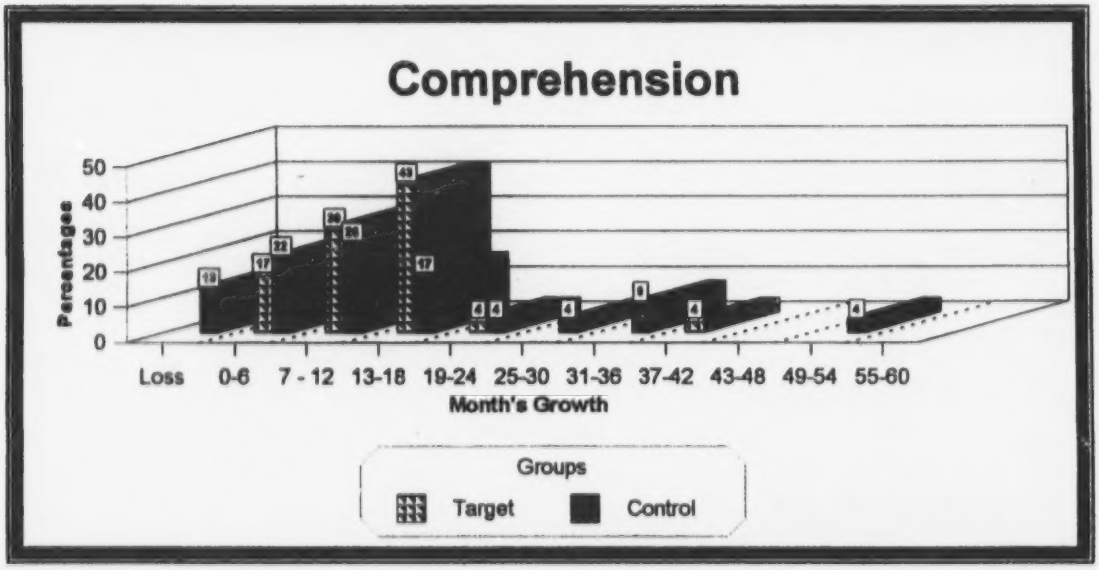


Figure 2. Reading Comprehension Bar Graph



The intervention does not appear to have had a noticeable impact on the vocabulary skills or the reading comprehension skills of the students. The growth in months between the control class and the targeted class was fairly comparable as indicated in Figures 1 and 2. On the vocabulary test (Figure 1) 77% of the targeted students showed a growth of between 0-24 months, while 94% of the control group fell into this range. A growth of more than 24 months was achieved by 12% of the targeted class and 4% of the control group.

The growth in reading comprehension skills (Figure 2) showed a greater range in scores. The control group had 69% of the students showing a growth of 0-24 months, while 17% showed a growth of greater than 24 months. The targeted class had 94% of the students achieve a growth of 0-24 months, while 4% scored greater than that.

In the collection of data obtained in a survey (Appendix B), given to the elementary teachers involved in a self-contained setting in this district, many concerns were addressed. The teachers commented consistently about their lack of knowledge in the arts. "I like art, but I don't feel qualified teaching it," writes one teacher. Another added, "I'd like to observe a "real" art teacher in action doing grade appropriate projects." Time to prepare and the lack of materials were also addressed in this survey. A number of teachers talked about their students, and how they felt that a qualified art teacher would definitely benefit them. "My students are not getting the best instruction in art," wrote one teacher. "An art teacher for even one semester would be great," another commented.

The third grade teacher involved in this project commented on the post project survey that her thoughts on the importance of art did not change during this project. She had always felt that

art was an important part of the curriculum. What did change however, was her commitment to a visual arts program. She was one of the many teachers that used art as a filler because of time, materials, and knowledge constraints. After being involved in this project, she has stated that art will now be included into her schedule with the same importance given to any other subject. She indicated in her survey that after having observed the third graders involved in an organized directed art program with a qualified instructor, she was impressed with the quality of artifacts that her students created. The students showed an eagerness to learn and to be challenged by each new project. The classroom teacher felt that both she and her students benefitted greatly from the high school instructor's knowledge and expertise.

This teacher had indicated on her pre-survey that she was aware that her students liked art. But she felt that creating art with a variety of mediums enhanced their desire to learn and to be willing to try new things. According to this teacher, "The students were full of pride as those passing by stopped at our classroom to comment on the beautiful art hanging in the hallway. What was most impressive, was that it was not the so-called 'star' student that was complimented, rather someone who seems to struggle with the traditional studies."

This teacher also addressed the issue of her students using the skills acquired in art in other areas of the curriculum as well. She noticed her students encouraging each other when it came time to draw space figures in geometry. Discussions among students in the various work groups included words such as *shading* and *3-D*. The realistic looking shapes were above average for third graders, in her opinion. The students appeared to develop confidence in their work across the curriculum. This teacher felt that after reaching a goal successfully in art, the

students seemed more eager to try new projects or skills in other areas as well.

As the third graders wrote in journals about their art experiences, their newly acquired knowledge was evident. They wrote about the use of lines in a drawing to get the look they wanted. "I learned that lines are a very interesting thing. You can draw anything with lines." Curves, waves, bumps and vertical as well as horizontal lines were written about. The students reflected about their art experiences as they wrote about their uncertainty and how they developed confidence as the instruction continued. The use of techniques such as shading were often referred to. "Then she showed us the trick so it would look like 3-D. It was really flat though." The students frequently wrote about the enjoyment of venturing into the high school for art. "I can't wait to go next week," was written by one third grader. Another added, "I just love doing this!"

Many things can be noted from the pre and post student surveys. Overall, the third graders enjoyed their art experience. Brian stated, "I would like to do it two days a week and have it all year." If we were to go to art next year, lets do something harder," suggests Kevin. Kenzie went as far as saying she would like art two days a week as well as doing it all year long. The student's comments expressed the enjoyment they felt about creating art. Many students wrote comments about particular projects that they enjoyed. Joe wrote that he liked to make new things such as three-dimensional drawings and pottery. Taylor also had many favorites listed on her survey. She stated, "drawing with chalk was fun, but my favorite was sketching things because I could make so much out of lines and bumps, from cats to chairs."

Student comments did not pertain strictly to the making of art. Observations about the

student mentors and teachers were also mentioned. Amanda stated that her student mentor taught her a lot. Kenzie enjoyed Kristen, her mentor, because when the teacher went too fast and she got behind, her student mentor would help her catch up. "She would also show me how to do the project when I got stuck," Kenzie continued.

Many felt that their drawing skills went from "bad", to "O.K.", to "kind of good". The majority wrote positive comments saying that they had improved their art skills in many ways. Some students indicated that they thought there was still room for improvement. While other students felt "great" about their skills.

By observing weekly student performance and reviewing portfolios of pre-drawings (prior to instruction), instructional drawings (during instruction), and post drawings (after instruction), this researcher, a certified art teacher, observed a definite improvement in art skills. The intervention appears to have had a positive effect on the drawing ability of most students. Understanding of the elements and principles of art was evident in the finished art works. Students thoughtfully applied their newly acquired knowledge to art assignments when given specific directions. The drawing skills of most students seemed to increase as well as their self confidence. One student commented, "I was really great at what we did today." Students were enthusiastic about learning to make art. "I love art," said one student. "I want to do this all day long." Another student exclaimed, "I was amazed by what we could do!" There were some students however, who seemed inhibited and lacked confidence about their art talent.

High school art students acted as mentors to the third grade students. They were instructed to guide the students on a one to one basis, but not do the work for them. This was to

help those students that had difficulty following directions and understanding concepts. One student wrote in their journal, "It was hard to just watch while she drew. I knew she could do better and I knew I could do it for her, but she needed to slow down and be precise. Maybe it's just unrealistic of me to expect a third grader to draw at a high school level."

Initially, the high school students seemed uncertain about their mentor relationships. Many felt uncomfortable about trying to communicate with younger children, especially those that appeared to be shy and inhibited. The majority of the high school students had a positive attitude about their contributions to the project and seemed to look forward to building new friendships. "I think this will be a great experience for the third graders, but even more so, I think that it will be even better for me. I was so affected by the way in which she seemed to look up to me. To me, this about the best feeling in the world," writes mentor Katie.

A final survey (Appendix K) confirmed the fact that those students who began the project with some fear and discomfort became more comfortable in their role as a mentor as the project progressed. From observations and survey responses, all the high school students felt that their skills as a mentor increased or stayed the same. Mentors appeared to be aware of how their behavior and social skills had an effect on the third grade students. They monitored themselves and their peers for appropriate language, appropriate behavior, good manners, and appropriate subject matter for discussions. The majority of the high school students expressed that their social skills increased or stayed the same during the course of this project.

When asked about their relationship with their third grade partner, most students responded that they had been kind, friendly, and patient. When presented with the question,"Did

this experience give you a new understanding of why your teachers react the way they do to certain behaviors?", one hundred percent of the students responded yes.

While the attitude about participating in this action research was mostly positive, there were some negatives that were revealed in the survey responses. Because participation in this project was assigned rather than volunteered, some students resented having to give up their own art time to work with the third grade students. This resentment seemed to show up as an indifferent mentor/student relationship in a few cases.

Another negative, according to some high school students, was not having enough time to work with the young art students. Because we met for only fifty minutes, one day a week, it was difficult to accomplish everything we had planned in one short class period.

The special needs high school students went to help the third grade teacher in her classroom with the post art projects. Their goal was to improve appropriate social skills. The social skills that the class was to work on included helping others, acting polite, staying quiet, having a good attitude, acting like an adult, and being a good listener. After each session the high school students rated themselves on a "not there yet", "O.K.", or "best effort" scale (Appendix L). Students rated themselves according to how frustrating the activity was for them, and also how frustrating the activity was for the grade school students. The high school students felt that they experienced difficulty handling specific demands by the third grade students. The mentors rated themselves lower when they felt that they had a hard time dealing with the pressure put upon them by the younger students. Overall, the group felt that they met the expectations of their teacher and the third grade teacher as well.

Interviews were conducted by the researchers with the three administrators within this district. The issue of art instruction seemed to illicit conflicting thoughts. Two of the administrators felt that instruction in the visual arts was important to a well rounded education. They spoke of the multiple intelligence theory and the importance of giving each learner a chance to develop their own skills, talents, and strengths. This district's superintendent felt that the arts were important because they are included as a part of the district's curriculum. The superintendent was unsure, however, if the visual arts should be deemed any more important than it already was within the district. This district currently employs two full-time art teachers for a student population of 2,270 students. The researchers discovered through these interviews that there is currently no plans to change this district's commitment to the visual arts. The kindergarten through sixth grade teachers will continue to be responsible for teaching the fine arts curriculum to their students. The junior high students will continue to receive art instruction for one semester each year.

Conclusions and Recommendations

Based on the presentation and analysis of the data, the visual art skills of the targeted third grade students dramatically improved with the intervention of direct instruction given by a qualified art instructor. Furthermore, the students were able to transfer these skills into other areas of the curriculum. The researchers believe that if the intervention had taken place for an extended period of time, the results may have shown a significant increase in academic skills not related to art. The students gained confidence in making art as a result of attaining new skills. This confidence seemed to overflow into other academic areas of the curriculum. The third grade

teacher also benefitted from working under the expertise of the high school art teacher. She developed new confidence as an instructor of art in her own classroom because of her exposure to art methods, media, and subjects.

The mentoring experienced by the high school students gave them an increased awareness of the challenges of teaching. Awareness of their social behaviors forced them to do some self-reflecting about manners, patience, understanding, and communication. The majority of the high school students enjoyed the mentoring experience and felt their self-confidence had increased because of it. This was especially true of the special needs students. The third grade students had no preconceived ideas about them and their placement in a special needs program. It was a rewarding experience for these high school students to be looked up to.

Overall, students appeared to have fun teaching the younger students art skills. Each group seemed to benefit in some way from this experience whether it was teaching someone to draw, learning to draw, painting, working with clay, increasing social skills, making new friends, learning tolerance, or building self-confidence as a teacher or as a learner.

The researchers ultimate recommendation would be for this school district to employ three additional staff members trained in the visual arts. Art instruction would be given to students in grades kindergarten through high school with the employment of these additional staff members. Consideration must also be given to additional facilities and supplies.

If this is not a feasible solution, the researchers recommend that an art specialist be hired by the district to plan, train, and assist the elementary teachers in providing a comprehensive art program for the students of this district. According to the teacher's survey, the teachers within

this district believe they would benefit from the knowledge that an art coordinator could provide. Teachers expressed an interest in receiving such help.

The researchers involved in this action research project strongly believe that the emphasis placed on the visual arts in this district is not sufficient to meet the needs of both the students and the teachers. If the above recommendations are not implemented, the teachers must be provided, at the very least, with annual inservice training in the visual arts. In addition, funds must be allocated for the purchase of materials and supplies necessary to ensure the success of art across the curriculum throughout the district.

In conclusion, the reachers believe that a formal art program should be provided for all students. "The process of arts education *is* education. And enabling our schools to really teach with and through the arts can transform education as we know it today," Cortines (1994).

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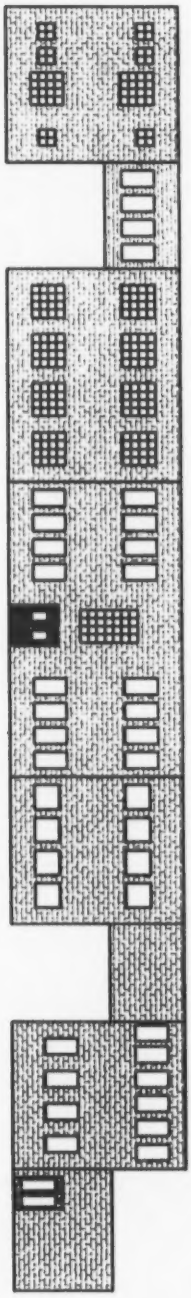
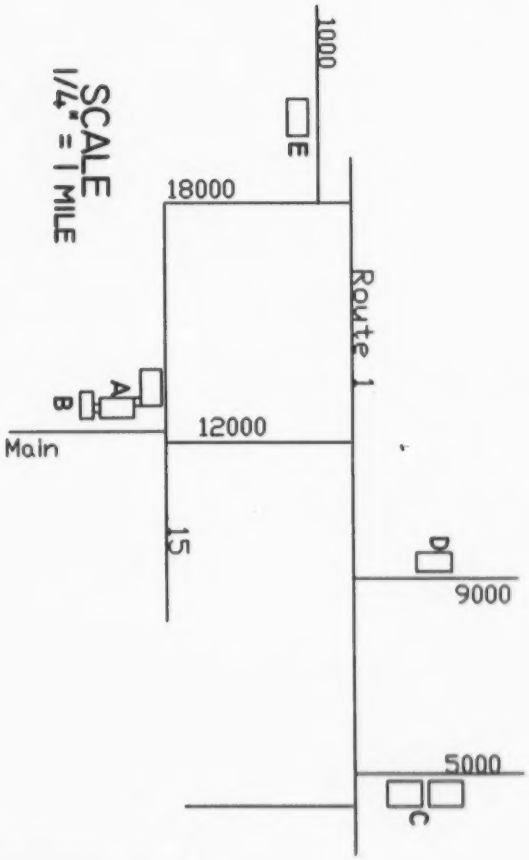
Appendix A
Map





Where's ART?

A Survey for Elementary Teachers

Dear Colleagues:

The attached teacher's survey is one component of an action research project we will be conducting as one of our requirements for our graduate studies. This survey, along with a student poll, will become part of the data that we will be collecting in our attempt to prove the benefits of a formal art program at the elementary school level.

We would appreciate your help in filling out this survey. We would also welcome any additional comments you might have about formal art instruction in our elementary schools.

Please return this survey to your school office by June 4, 1997 so that we might begin to compile our data. We appreciate your help and participation on this project. Thank you.

Sincerely,

Jane Burke
Debbie Jensen
Michelle Marcukaitis

Circle the answer that you feel is most appropriate.

Do you feel that your students would benefit from art instruction given by a qualified art teacher?
Strongly agree Agree Disagree Strongly disagree

Do you feel comfortable/confident teaching the visual arts to your students?
Love it! Like it! Leave it! (to someone else)

If you do not feel comfortable/confident...Why? (Circle as many as you feel are appropriate)
Lack of knowledge Time Mess Cost Other_____

How often do you teach a formal art lesson?
Once a week Twice a week Once a month Never Other_____ _____

Do your students enjoy creating art?
Strongly agree Agree Disagree Strongly disagree

In your opinion, how important are the fine arts to your student's overall education?
Very important Important Not important

Do you allow your students the freedom to create art with various materials?
Often Occasionally Seldom Never

How often do your students engage in the following art activities?

Painting	Often	Occasionally	Seldom	Never
Drawing	Often	Occasionally	Seldom	Never
Print making	Often	Occasionally	Seldom	Never
Sculpture	Often	Occasionally	Seldom	Never
Pottery	Often	Occasionally	Seldom	Never
Crafts	Often	Occasionally	Seldom	Never
Seasonal projects	Often	Occasionally	Seldom	Never
Cut and paste from a pattern	Often	Occasionally	Seldom	Never
Coloring dittos	Often	Occasionally	Seldom	Never
Original student art (each project is unique)	Often	Occasionally	Seldom	Never
Mass-produced art (the entire class ends up with the same product)	Often	Occasionally	Seldom	Never

Comments_____

Appendix C
Teacher Survey Comments

Teachers' Comments
Where's Art Survey
May, 1997

- I think art is very important, but do not have time to do it right.
- I love art, but I don't feel qualified. My students aren't getting the best instruction.
- I would be so excited if my students were given the opportunity to explore art.
- Many teachers don't have the painting supplies or a sink in their rooms.
- I know there are fine arts objectives in this district, but I don't have the time or materials to cover those objectives. Many of our art projects tie in to the subject areas. Years ago, we had some art for 5th grade taught by the art teacher. The students' concepts of art were so much better,(and the were excited by it!) I know some teachers don't feel qualified or don't want to mess with the art.
- I would love to have more materials! I would do art twice a week if I had the stuff (and a sink).
- As far as teaching an art lesson—strictly for the sake of teaching an art lesson—once in a while.
- I'd like to do more arts and crafts projects, but there is a lot of expense involved and extra help is needed for many activities.
- Having a qualified art teacher to teach art would give the students a quality art lesson. So many of our classroom "art" projects are really just crafts or cut/paste projects.
- I do art. It is a stretch to call it teaching the visual arts.
- I encourage my students to be creative, but usually within set guidelines.
- Please share this info with our administration.
- I like to teach art, but I'm not always sure I am doing everything I should.
- I think an art program would be a great supplement to the things I already do.
- An art teacher for even one semester would be great. Even an inservice for teachers would be helpful.
- I feel students develop more and are more confident in their art when it is original. The learn so much more. I save cut and paste and coloring dittos for other times, not during art.
- An elementary art teacher would be very beneficial to our fine arts curriculum.
- As a teacher, I think I do more projects towards the crafts end. Formal instruction would benefit them greatly.
- I like it, but don't feel qualified. I'd like to observe a "real" art teacher in action doing grade appropriate projects.
- I don't feel competent with art - I'm terrible.
- Whatever you can do to benefit the students will be appreciated.
- Like it, but not qualified.
- Time to teach art and prepare for it and lack of materials are the problems I face.
- I think a formal art program is more appropriate before Junior High. It should be and elective for Jr. High students.

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1. How often would you like to have art class?
   Once a week twice a week
   once a month

2. What are you best at in art?

   _____

3. What do you like least about art?

   _____

4 What do you think when everyone's art project looks just the same?

_____

5. How do you feel about the way you draw?

_____

6. Do you think having someone show you how to draw would help you?

_____

7. How do you feel about painting? _____

8. How often have you had a chance to paint in school?
   Often once in a while hardly ever

9.. Do you think it is more fun to:
   Create your own artwork color a xeroxed picture everyone use patterns

10. Circle the following art projects you would like to try.
    Painting drawing print making pottery

    Sculpture crafts seasonal projects

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Appendix E
Administrative Interview

Administrative Interview
Visual Arts in the Elementary School

1. How important do you feel a curriculum in the visual arts is to the overall education of the students in our district? Explain.

2. What is our district currently doing to promote a visual arts curriculum? Are there any plans to aid teachers in this area? (especially K-6 grade teachers who feel unqualified to teach this curriculum)

3. In your opinion, what is the reason for the discrepancies among the numbers of teachers employed in our district in the different areas of the fine arts? (especially the number of music teachers compared to the number of visual arts teachers)

4. Are you aware of what current research says about the importance of a formal visual arts program in the elementary schools?

Appendix F
Goals for the Visual Arts

GOALS FOR THE VISUAL ARTS

KINDERGARTEN

FIRST GRADE

SECOND GRADE

THIRD GRADE

FOURTH GRADE

FIFTH GRADE

SIXTH GRADE

SEVENTH GRADE

EIGHTH GRADE

The visual arts should give students the opportunity to express themselves creatively.

The visual arts should give students the opportunity to understand how line, shape, form, space, color, value, and texture are the elements that stimulate our senses in an art work.

The visual arts should give students the opportunity to understand how the artist uses balance, unity, contrast, emphasis, movement, rhythm, and pattern to organize the sensory elements.

The visual arts should give students the opportunity to identify tools and demonstrate techniques used to create art.

The visual arts should give students the opportunity to understand how art is a recording of our past, present, and future, of society and of nature.

Third Grade

Expectation:

Students will be given the opportunity for free experimentation along with more control being stressed. Drawings of things seen and imagined will be rendered often mixing the two.

By the end of the third grade students should be able to:

- Identify ways of using line to show movement and direction
- Identify geometric and organic shapes
- Identify two-dimensional and three-dimensional space
- Identify primary and secondary colors
- Identify tints and shades of colors
- Identify qualities of texture
- Identify balance as weight distribution in an art work
- Relate various art elements in a unified composition
- Identify differences and similarities in size, shape, color, value, and texture
- Experiment with more controlled drawing with emphasis on contour line
- Develop conscious picture made with clear color
- Create three-dimensional sculptures from a variety of materials
- Create by rolling and pinching soft modeling materials into representational and functional objects
- Relate the mood of a painting
- Identify emotions in an art work
- Identify meaning in an art work
- Relate personal preference for a work of art
- Understand ways in which the elements, principles, and techniques relate in an art work to express an idea

THIRD GRADE

1. LINE (movement & direction)

   Cut a series of paper lines and arrange them on a sheet of construction paper to show different types of movement. (left to right), (right to left), (diagonal), (slow), (fast) etc.

2. SHAPE (geometric & organic)

   Make two posters with the following headings: MANUFACTURED, and NATURAL. Have students collect pictures of real objects that belong in each group. Glue the pictures to the appropriate poster.

3. SPACE (2-dimensional, 3-dimensional)

   Pop up picture. Present a theme to your students that will be used to do a drawing. When the drawing is complete, various parts of the drawing may be cut out and stood up. Color the back of the object to go with the front. The pop-up part of the picture is 3-D

4. COLOR (primary & secondary)

   Paint a picture of a hot air balloon in primary colors (red, yellow, blue). Use secondary colors (orange, green, violet) to paint the background. Have students discuss what could realistically be seen while up in a hot air balloon and have them add it to the painting.

5. VALUE (tints & shades)

   Monochromatic color sponge painting.
   Choose one color of tempera paint and mix several tints and shades using black and white added to the color. Do an outdoor painting of trees, sky, and ground. Paint only with small pieces of sponge.

6. TEXTURE

   Each student creates a texture made up of lines, shapes, or values on a square piece of paper with colored pencil. Tie all of the squares together to form a paper quilt.

7. BALANCE (symmetrical - even, asymmetrical - uneven)

Draw a straight line down the center of a piece of drawing paper. Draw a symmetrical design on each side of the line. Fill in each side of the figure with different patterns. Each side of the drawing is the same yet different.

8. UNITY

Make a collage by combining bits of colored paper, magazine pictures, and fabric. Include pencil drawings, ink or paint. Each collage may be made up of one type of texture or several different textures.

9. DIFFERENCES & SIMILARITIES

Assign each student a size, shape, color, value, or texture. Students are to look in magazines, catalogs, newspapers to find pictures of the elements assigned. Make a poster of the different and similar textures.

10. MOVEMENT

Reweave pieces of burlap with different materials. Pull strings of burlap from a rectangular piece. Thick and thin areas may be pulled. Create a pattern. Use various materials to reweave into the areas that have been pulled.

11. PATTERN

A pattern is a design that is repeated. A texture does not have to repeat.
Draw a simple picture using only line. (A particular theme might be suggested). Fill in the spaces made by the lines with various textures and patterns.

12. DRAWING

Contour lines show outside edges and interior details drawn in smooth continuous lines. Place simple objects in front of the students. Have them try to draw the outside edge of the object without looking at their paper. Now try drawing the same object looking at the paper every now and then. Fill in the object with interior details.

13. PAINTING

Assign each student one of the four seasons to paint in tempera or watercolor. Discuss hues that might be used to portray the colors of each season.

14. SCULPTURE

Create a clown sculpture using a variety of materials. Paint in the small details.

15. MODELING

Make a simple coil or pinch pot from self-hardening clay. Paint with tempera and shellac to seal the paint.

16. MOOD

Show students examples of various paintings. Have them express orally or by journaling the feeling the artist was trying to convey when he painted the picture.

17. EMOTIONS

Show students examples of various art works. Have students give their opinions about the emotion the artist is expressing in the art work.

18. MEANING

After viewing an art work, the students can tell about the story that the artist presented in his painting. Students might paint their own version of the artists' work. They might also write a story about the art work.

19. PREFERENCE

Show students prints, pictures in art books, filmstrips, slides, etc. Have students tell why they like or dislike the art work.

20. APPRECIATION

Discuss how an artist uses the elements (line, shape, form, color, value, texture), principles (balance, unity, contrast, emphasis, movement, rhythm, and pattern), and techniques (drawing, painting, printing, sculpture, and crafts) to create an art work.

LESSON PLAN ONE

INTRODUCTION

BEFORE: Discussion about the Research Project

OBJECTIVES: Introduce third grade students to mentors

TITLE OF LESSON: Art Buds

MATERIALS: paper, pencil

PROCEDURE:

1. Third grade students will come to visit the art room.
2. The high school students will make name tags for themselves and a small poster with the name of the third grader they are to mentor.
3. Students will get to know one another by asking questions about themselves, their families, etc....
4. The third grade students will draw a portrait of their new friend (mentor) before they leave.

FOLLOW UP: Journal writing activity

LESSON PLAN TWO

LINE

BEFORE: Students will take a geometric shape and incorporate it within a larger drawing through the use of line

OBJECTIVES: To introduce students to different types of line
To express movement and rhythm through line
To create balance and unity in a line design

TITLE OF LESSON: Musical Line Designs

MATERIALS: Paper, markers, ruler, tape of various types of music, tape player

PROCEDURE:

1. Film strip about line
2. Teacher demonstration of various types of lines (straight, curved, zigzag, wavy, etc....)
3. Drawing to music. Both the third grade and high school students will draw with markers to various types of music. They are to express the mood visually through the use of line: happy, explosive, peaceful, fear, anger, funny, sad.
4. Students will draw a geometric design using assorted lines made by colored makers. High school students will assist.
    A. Divide paper into geometric sections using a ruler and pencil. No space smaller than 2" or larger than 3".
    B. Use a different type of line to fill in each section. Use color at least 3 times throughout the paper to show unity and balance.
    C. Trace over the original sections with a marker.

VOCABULARY: Line, geometric shape, balance, unity, movement, rhythm

FOLLOW UP: Students will make a line design on cardboard for printing (relief printing)
Students will glue yarn onto cardboard to form a design. A handle will be attached to the cardboard for easy handling
Students will make six prints of their design on construction paper by dipping their printing block in tempera.
Students will work with a partner to create a 9 x 12 pattern with their prints.

LESSON PLAN THREE

SHAPE

BEFORE: Students will draw and color a butterfly

OBJECTIVES:
Students will learn to draw a symmetrical shape.
Students will use a color to show unity and pattern.
Students will identify positive and negative space.
Students will draw objects in proportions

TITLE OF LESSON: Crayon Resist Butterflies

MATERIALS: Paper, crayon, ebony pencil, brushes, watered down tempera

PROCEDURE:

1. Teacher will demonstrate drawing butterfly wings and body. Show examples and discuss drawing symmetrical images.
2. Students will fold paper in half and draw in pencil half the body of a butterfly and an upper and lower wing on the crease. These are divided into sections.
3. Once the students are happy with the design, it is traced with an ebony pencil. This design is transferred to the other side of the page by rubbing.
4. Students will color in the sections using heavy pressure on their crayons and will leave a thin area of paper showing around each color. Students are to repeat the color pattern so that it forms a mirror image on each side of the wings.
5. Student will paint a thin wash of tempera paint over the entire surface of the paper. The crayon acts as a resist to the paint.

VOCABULARY: Shape, symmetrical balance, asymmetrical balance, color pattern, color unity, mirror image, positive and negative space.

FOLLOW UP:

Students will cut out shapes with symmetry.
Students will make symmetrical name designs.

LESSON PLAN FOUR

FORM

BEFORE: Students will draw a clown form the shoulders up with no instruction.

OBJECTIVES: Students will draw with color to show value, form, and unity.
Students will understand and use the principle of proportion when applied to a portrait.
Students will draw with textures and patterns.

TITLE OF LESSON: Clown Pastels

MATERIALS: Black construction paper, white chalk, assorted pastels

PROCEDURE:

1. Discuss the proportion of features in the face. the difference between shape and form, and how you can create the illustration of depth by using curved lines and color theory (how by using colors that are next to another on the color wheel you can form highlights and shadows).
2. Students will sketch lightly with white chalk an oval to represent the outline of the face. Placement lines for the features will be added in the correct proportion.
3. A sphere of red, highlighted by orange and shadowed violet will be drawn as the nose.
4. Students will draw human eyes step by step with the teacher.
5. Students will draw their own special clown lips.
6. Clown make up, hair, hats, and clothing will be added to each portrait so that each clown is unique. Students will use highlights and shadow colors to add dimension to their drawings.

VOCABULARY: Proportion, value, highlight, shadow, texture, pattern, balance, emphasis, line, shape/form, symmetrical

FOLLOW UP: Pumpkin still life

LESSON PLAN FIVE

LINES AND SHAPES

BEFORE: Free drawing

OBJECTIVES: Students will learn basic drawing skills using bumps, waves and curls.

TITLE OF LESSON: Bumps, Waves, & Curls

MATERIALS: Paper, pencil

PROCEDURE:

Students will draw along with the teacher using bumpy lines, wavy lines and curly lines to form pictures of various objects (horses, man on a horse, girl in a chair, and pigs).

VOCABULARY: Bump, wave, and curl

FOLLOW UP: Students will incorporate the acquired drawing techniques to create individual compositions.

LESSON PLAN SIX

COLOR

BEFORE: Primary-Secondary Color Poster
Warm-Cool color poster

OBJECTIVES: Students will learn about primary and secondary colors.
Students will design a balanced composition using lines, overlapping forms, primary and secondary colors, and patterns to create unity.

TITLE OF LESSON: Color Collage

MATERIALS: Watercolor paper, pencil, watercolor paints, paint brushes, water, and markers

PROCEDURE:

1. Discussion about color theory, primary and secondary colors
2. Students will trace around shapes that overlap to form new shapes.
3. Students will use primary colors to fill in only the part of the shape that is not overlapped by the other.
4. Students will use the correct secondary colors to fill in the shape made by the overlapping shapes.
5. Students will use lines to connect the shapes and divide the negative space.
6. Students will fill in these new shapes with patterns using markers.

VOCABULARY: Primary color, secondary color, overlapping, positive space, negative space, and composition.

FOLLOW UP: Warm jumping numbers

LESSON PLAN SEVEN AND NINE

FORM AND VALUE

BEFORE: Students will draw a building.

OBJECTIVES: Students will learn to shade to show value and depth.
Students will learn to draw in two point perspective.

TITLE OF LESSON: Put it in Perspective

MATERIALS: Paper, pencil

PROCEDURE:

1. Students will create a value scale moving from white to black in 10 steps.
2. Students will draw 3-dimensional forms using lines.
3. Students will shade forms to give them a feeling of depth.
4. Students will draw a building using 2-point perspective.
5. Students will shade in the building using shading techniques.

VOCABULARY: Perspective, value, shading, highlight, shadow, form, 3-dimensional

FOLLOW UP: Students will create their own 2 point perspective landscape.

LESSON PLAN EIGHT

SHAPE AND TEXTURE

BEFORE: Students will do rubbings on playground with crayons and white paper to illustrate various textures.

OBJECTIVES: Students will wedge clay and prepare it for pinch-pots.
Students will demonstrate pinch-pot techniques, producing an even thickness in the walls and bases of their pots.
Students will sign their pots clearly and decorate them with impressed designs to show texture.

TITLE OF LESSON: Pinch-pots

MATERIALS: Pottery tools, clay, water containers, sponges, glaze, brushes

PROCEDURE:

1. Teacher demonstration of wedging clay.
2. Students use wedging techniques to prepare clay.
3. Teacher demonstration of pinch techniques.
4. Students will use pinching techniques to form a pot. Press thumbs into center of clay balls. While rotating clay, press walls between thumb and fingers. Continue until uniform thickness of walls is achieved. Cracking edges should be repaired with water as they occur. Shape should remain bowl-like.
5. Students use pottery tools to create textured patterns on their pot.
6. Students sign their name clearly on bottom of pot.
7. Pots will be fired before next class session.
8. Pots will be glazed and fired again in kiln after discussion.

VOCABULARY: Wedge, pinch-pot, glaze, bone-dry glaze fire, bisque fire, texture

FOLLOW UP:

Students will create rabbits from clay. Techniques will be used to show texture.

LESSON PLAN TEN

CELEBRATION

BEFORE: Students will write a card of thanks to their mentor. Mentors will design Christmas cards for third grade students.

OBJECTIVES: Students of both the high school class and the third grade will celebrate their achievements and newly formed friendships.

TITLE OF LESSON: Let's Celebrate

MATERIALS: Food, drink, napkins, games, and music

PROCEDURE:

1. High school students will sign up to bring in refreshments.
2. Students will share cards and reflect on the activities they had participated in.
3. Refreshments will be shared.
4. Games will be played with teams formed.
5. Good-byes will be said.

2. LINE

General information about the design element of line is given below for your own use. You can refer to this information before teaching or while developing a lesson. Specific concepts to be taught for each lesson are discussed with the lesson.

Line is our method of representing divisions between different objects and areas. Line can be measured by length, only.

Types of Line:

1. Straight, curved, or a combination of these
2. Organic—made by nature, informal
3. Geometric—made by humans, formal
4. Contour—outside edges, outlines
5. Interior—detail

Repetition of line can create **value, texture,** and **pattern.**

Emotion can be portrayed by line.

Shape can be created by a contour line.

Lines can **divide space.**

Depth can be created by use of line in specific ways:

1. Direction (for example, converging lines)
2. Detail change
3. Overlapping
4. Size change
5. Placement

3. SHAPE

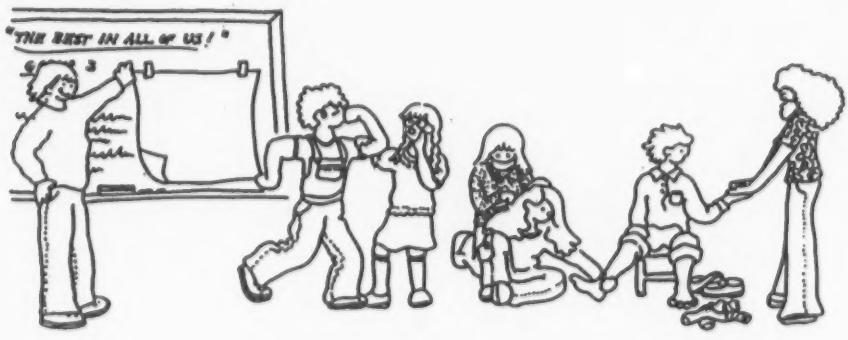
General information about the design element of shape is given below for your own use. You can refer to this information before teaching or while developing a lesson. Specific concepts to be taught for each lesson are discussed with the lesson.

Shape — an area that stands out from the space next to it because of an outline or because of different value, color, or texture.

Types of Shape:

1. Symmetrical — same on both sides.....
2. Asymmetrical — different on each side.....
3. Organic — made by nature, informal.....
4. Geometric — made by humans, formal.....
5. Abstract — shapes not derived from things around us
6. Representational — shapes depicting things around us
7. Positive shape — the actual thing.....
8. Negative shape — the space created by the background around the object.....

Depth is shown in shape through the principle of proportion (see the following section, "Proportion: The Best in All of Us").



4. COLOR AND VALUE

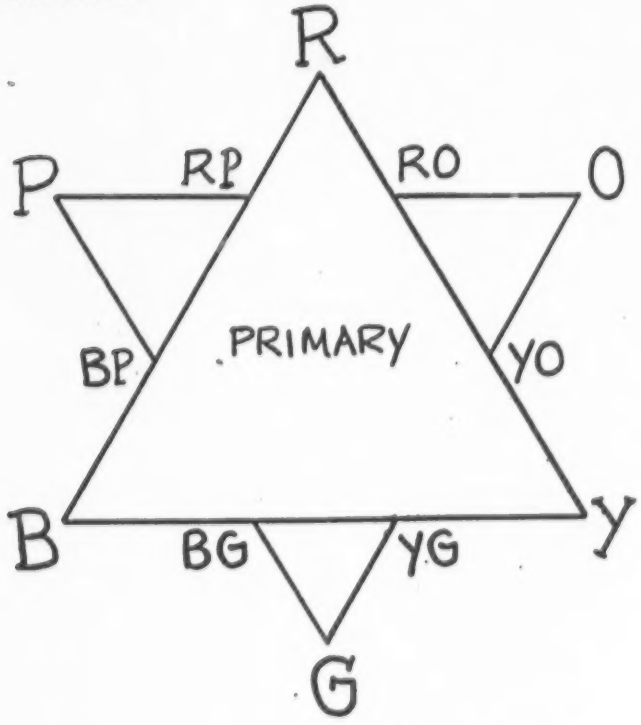
General information about the design element of color and value is given below for your own use. You can refer to this information before teaching or while developing a lesson. Specific concepts to be taught for each lesson are discussed with the lesson.

Color — how we see light reflected from a surface. Different wave lengths of light are seen as different colors.

Hue — a definite color (for example, red).

Neutrals — white, gray, and black.

The Color Wheel:



Primary

R Y B

Secondary

O G P

Intermediate

RO

YO

YG

BG

BP

RP

Value — lightness or darkness of a color (a neutralized color).
Two main types: **Tint** — white + a color
Shade — black + a color
Highlight — the light side of an object; the area that reflects the most light
Shade — the dark side of an object
Shadow — absence of light (light is blocked out by an object)

Pigment — chemical or natural material used to give color to a surface.

Intensity — brightness or dullness of a color.

Complementary Colors — colors directly opposite each other on the color wheel. To dull a color, mix it with its complement. This will change the color's intensity.

Cool colors — G, B, P; these colors appear to recede.

Warm colors — R, Y, O; these colors appear to come forward.

Color Contrast — light versus dark, bright versus dull.

Color Unity is important in an artwork. Color repetition gives an artwork a feeling of stability.

Color Schemes:

1. Monochromatic — one color plus tints and shades of that color.
2. Analogous — colors next to each other on the color wheel.
3. Complementary — opposites on the color wheel.

Color and Emotion: Color can create a mood, symbolize ideas, and express emotion (for example, red may denote energy and excitement).

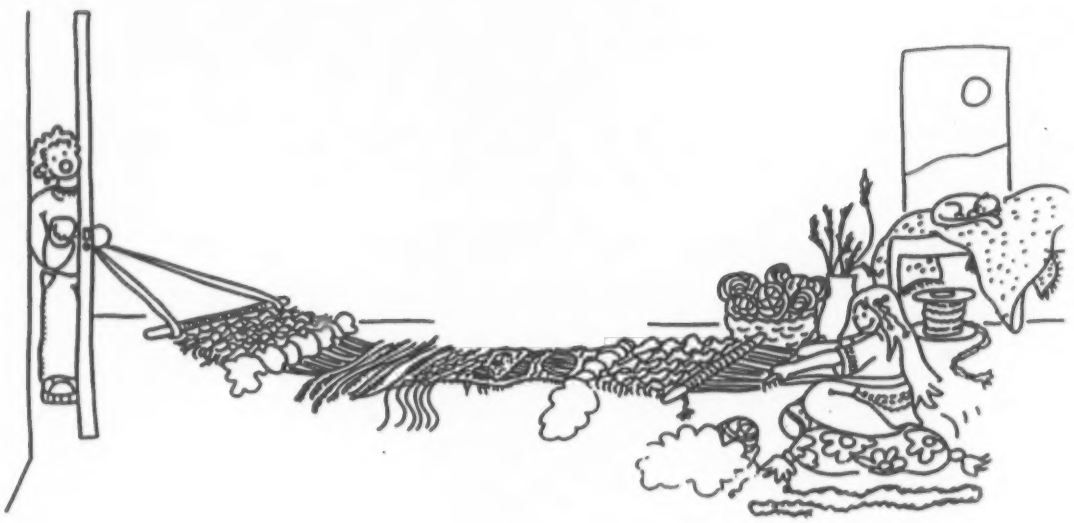
5. TEXTURE

General information about the design element of texture is given below for your own use. You can refer to this information before teaching or while developing a lesson. Specific concepts to be taught for each lesson are discussed with the lesson.

Texture — the roughness or smoothness of a surface.

Tactile — referring to the sense of touch.

An Illusion of Texture — may be represented by a shape pattern, a line pattern, or a value pattern.



6. SPACE

General information about the design element of space is given below for your own use. You can refer to this information before teaching or while developing a lesson. Specific concepts to be taught for each lesson are discussed with the lesson.

Space — area between or within things.

Types of Space:

Two-dimensional space — an area that can be measured by height and width.

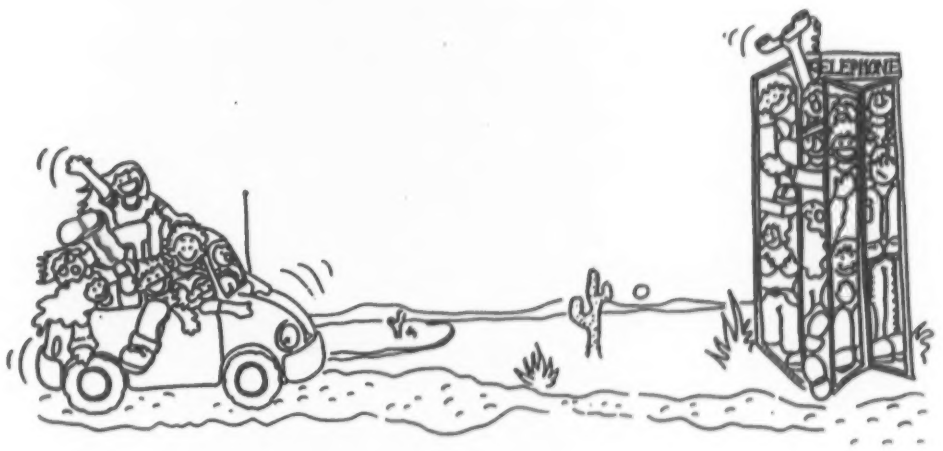
Three-dimensional space — an area that can be measured by height, width, and depth.

An artwork begins with a definite space (two dimensional or three dimensional) and is broken down into smaller spaces.

Positive space — the actual shapes in a design.

Negative space — the space around the actual shapes.

Illusions of **depth** can be created by manipulating the space in an artwork.



Checklist for the Teacher

For an overview of your art course, you may wish to keep a record of design elements, design principles, and lesson relevance techniques that you have presented. The following checklist is a method of evaluating your teaching. Have you covered a variety of concepts? Have the presentations and activities been exciting as well as meaningful to your students? You can answer these questions by checking the items listed below when you use them in a lesson.

Design Elements:

Line															
Shape															
Color and Value															
Texture															
Space															

Design Principles:

Proportion															
Balance															
Emphasis															
Rhythm/Movement															
Unity															
Pattern															

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Lesson Relevance Techniques:

Problem-solving										
Choices (decision-making)										
Reflective questions										
Group work										
Identifying emotions										
Identifying preferences										
Sensitivity to environment										
Personal interpretation of an experience										
Brainstorming										
Use of imagination										
Other self-understanding activities										

Appendix J
Parent Letters

August 28, 1997

Dear Parents,

As a requirement for my masters degree program I, along with two other Herscher School District teachers, Debbie Jensen and Michelle Marcukaitis, will be conducting an action research project. This project will include teaching the elements and principles of art to elementary students through projects and activities and using high school students to guide the younger pupils in their art work.

The students in my drawing and painting class are being asked to participate in our research. They will act as mentors to the third grade students in Mrs. Jensen's class. We will meet with them once a week starting in September and ending in December. During this time data will be collected and analyzed.

It is our belief, as well as that of many experts in the education field, that a well-rounded education must include formal instruction in the arts. Studies have shown that a fine arts program has a positive effect on the entire academic and social education of a student.

We hope to prove the following in our study:

- Formal art instruction is important to a well-rounded education
- Art instruction improves academic performance
- Students acting as mentors learn more effectively by teaching what they are learning
- Mentoring can increase self esteem

We are looking forward to a rewarding experience for everyone involved in this program. It is our hope that this project will increase the understanding of art by both groups of students. If you have any questions, suggestions, or concerns about this study, please contact me at school.

Sincerely,

Jane Burke

September 8, 1997

Dear Parents,

As a requirement for my masters degree program, I, along with two other Herscher School District teacher, Jane Burke and Debbie Jensen, will be conducting an action research project. This project will include teaching the elements and principles of art to elementary students through projects and activities and using high school students to guide the younger pupils in their work.

The students in my Math I class are being asked to participate in our research. They will act as mentors to the third grade students in Mrs. Jensen's class. We will meet at various times beginning in September and ending in December. During this time, data will be collected and analyzed.

It is our belief, as well as that of many experts in the education field, that a well-rounded education must include formal instruction in the arts. Studies have shown that a fine arts program has a positive effect on the entire academic and social education of a student.

We hope to prove the following in our study.

- Students acting as mentors learn more effectively by teaching what they are learning
- Mentoring can increase self esteem
- Art instruction improves academic performance
- Formal art instruction is important to a well rounded education

We are looking forward to a rewarding experience for everyone involved in this program. It is our hope that this project will increase the understanding of art by both groups of students. If you have any questions, suggestions, or concerns about this study, please contact me at school.

Sincerely,

Michelle Marcukaitis

Parent Letters (continued)

Wednesday, September 10, 1997

Dear Parents,

As a requirement for my master's program, I am doing research with two other Herscher District teachers on the importance of a visual arts program in the overall education of our students.

My third grade class will be involved in a formal visual arts program for the first semester of this school year for this project. This project will involve the students being introduced to and given an opportunity to work with the principles and elements of the visual arts. During this time, data will be collected and analyzed. This program will be taught by Jane Burke, high school art teacher, Michelle Marcukaitis, special needs teacher, myself, and most importantly, the high school drawing and painting class. These students will act as mentor teachers for the third graders. We will be meeting once a week beginning September 11 in the high school art room.

We hope to prove several things through this formal art program:

- transfer of skills used for art into other curriculum areas takes place
- art instruction is important to a well-rounded education.
- art instruction improves academic performance.
- students acting as mentors also learn more effectively by teaching what they have learned.
- mentoring can increase self-esteem.

It is our belief, as well as that of many experts in the education field, that a well rounded education must include formal instruction in the arts. Studies have shown that an arts program may have a positive effect on the entire academic and social education of a student.

We are looking forward to a rewarding experience for everyone involved in this program. We will be sharing our artwork portfolios with you at the end of this project. If you have any questions, suggestions, or concerns about this project, please feel free to contact me at school. Also, if any of you have knowledge or experience in the fine arts, and would like to share your knowledge with us, please let me know.

Sincerely,

Debbie Jensen

Appendix K
Research Survey

Research Survey

What was your comfort level at the beginning of this project?
(very comfortable) (comfortable) (slightly uncomfortable) (very uncomfortable)

What was your comfort level at the end of this project?
(very comfortable) (comfortable) (slightly uncomfortable) (very uncomfortable)

Rate your student:
- (pleasant/cooperative) (sometimes cooperative) (unruly/difficult)
- (shy/quiet) (talkative) (boisterous/unruly)

I got along with my student...
(great) (ok) (not at all)

If not at all explain why._____

Do you think that you would have gotten along better with another student? (yes) (no)

Would your student ask for help if they needed it? (yes) (no)

What did you do when your student needed help?_____

Was it hard to keep your students on task (working)? (yes) (no)

What did you do if they were off task?_____

Did your skills as a mentor/teacher (increase) (stay the same) (decrease) from the time this project began?

As a mentor/teacher what were your best contributions?_____

Rate yourself in regard to your relationship with your student.

- (kind) (indifferent) (unkind)
- (friendly) (slightly friendly) (unfriendly)
- (patient) (tolerant) (easily provoked) (completely impatient)

I monitored myself for . . . (circle those that apply)
(foul language) appropriate subject matter (discussions) (good manners)
(appropriate behavior) (other)_____

My social skills . . . (increased) (stayed the same) (decreased) when the third grade students were in the classroom.

Do you think that your behavior effected the behavior of your students? (yes) (no)

How did being the big brother/sister make you feel?_____

My self-esteem was . . . (increased) (the same) (slightly decreased) (deflated)

I feel that the effort I put into mentoring was . . .
(first rate) (satisfactory) (unsatisfactory) (selfish)

Do you think that you made a difference in this child's life? (yes) (no)

How? _____

How do you rate yourself as a teacher?
(excellent) (good) (fair) (poor)

Did this experience give you a new understanding of why your teachers react the way they do to certain behaviors? (yes) (no)

Have you ever thought of teaching as a career choice? (yes) (no)

If yes, has this experience played a part in that decision? (yes) (no)

Explain._____

A positive aspect of this project was. . ._____

_____

A negative aspect of this project was. . ._____

_____

An interesting aspect of this project was. . ._____

_____

Name:_____

Behaviors Wanted

	Best Effort	O.K. Effort	Not There Yet
Helping the Students	3	2	1
Being Nice	3	2	1
Being Quiet	3	2	1
Being Polite	3	2	1
Coaching - not doing	3	2	1
Good Attitude	3	2	1
Act Like an Adult	3	2	1
Being a Good Listner	3	2	1

Comments: _____

_____